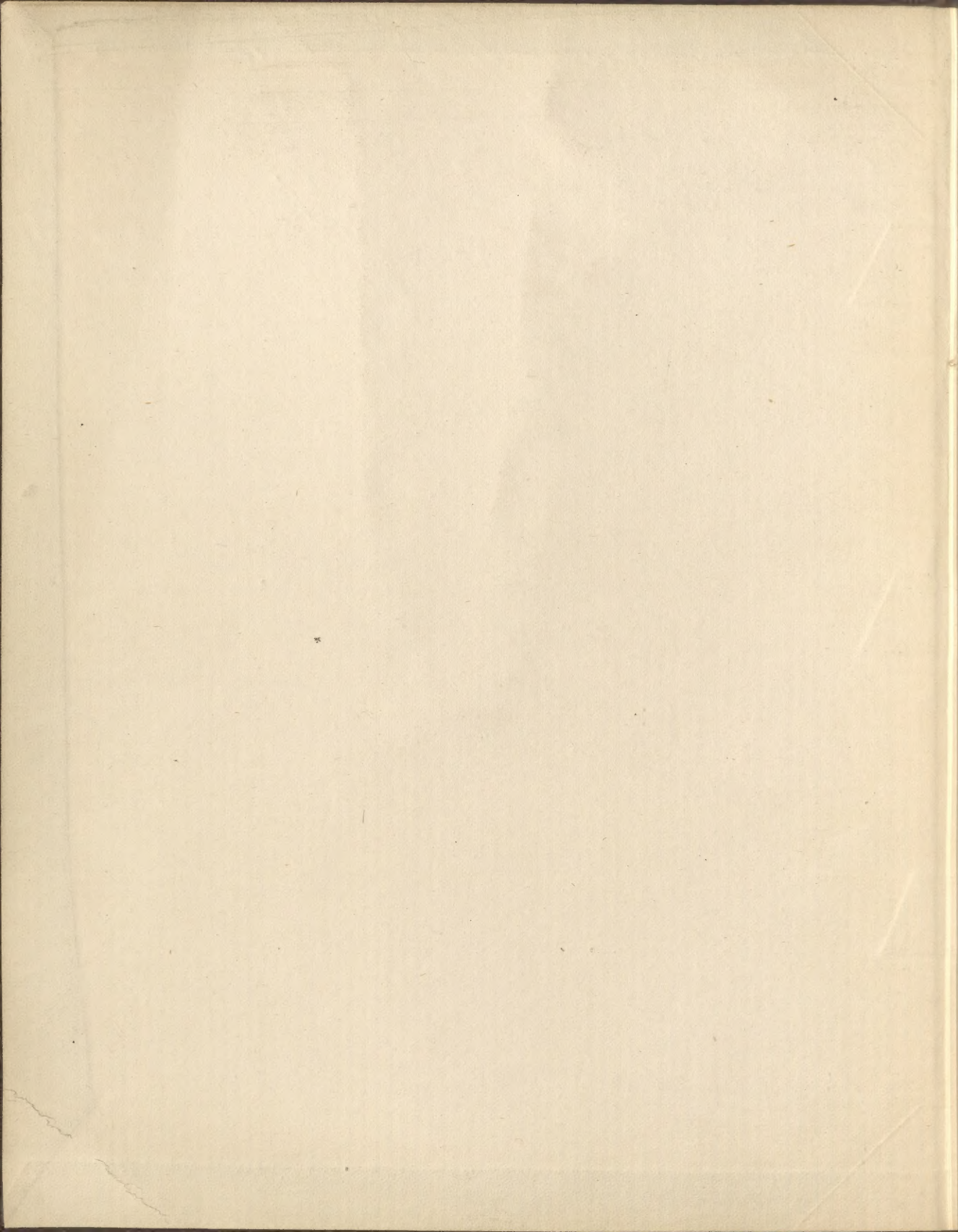
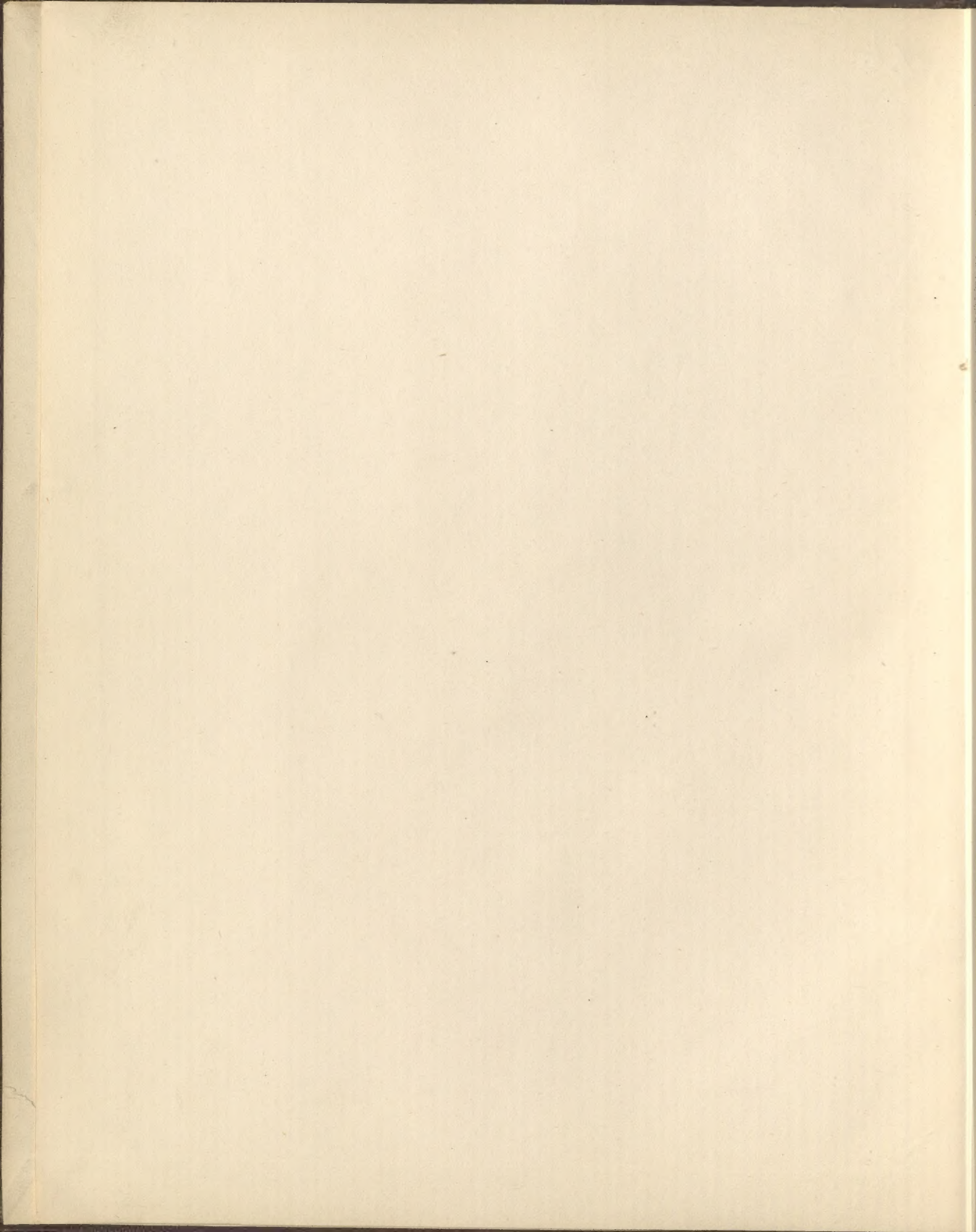


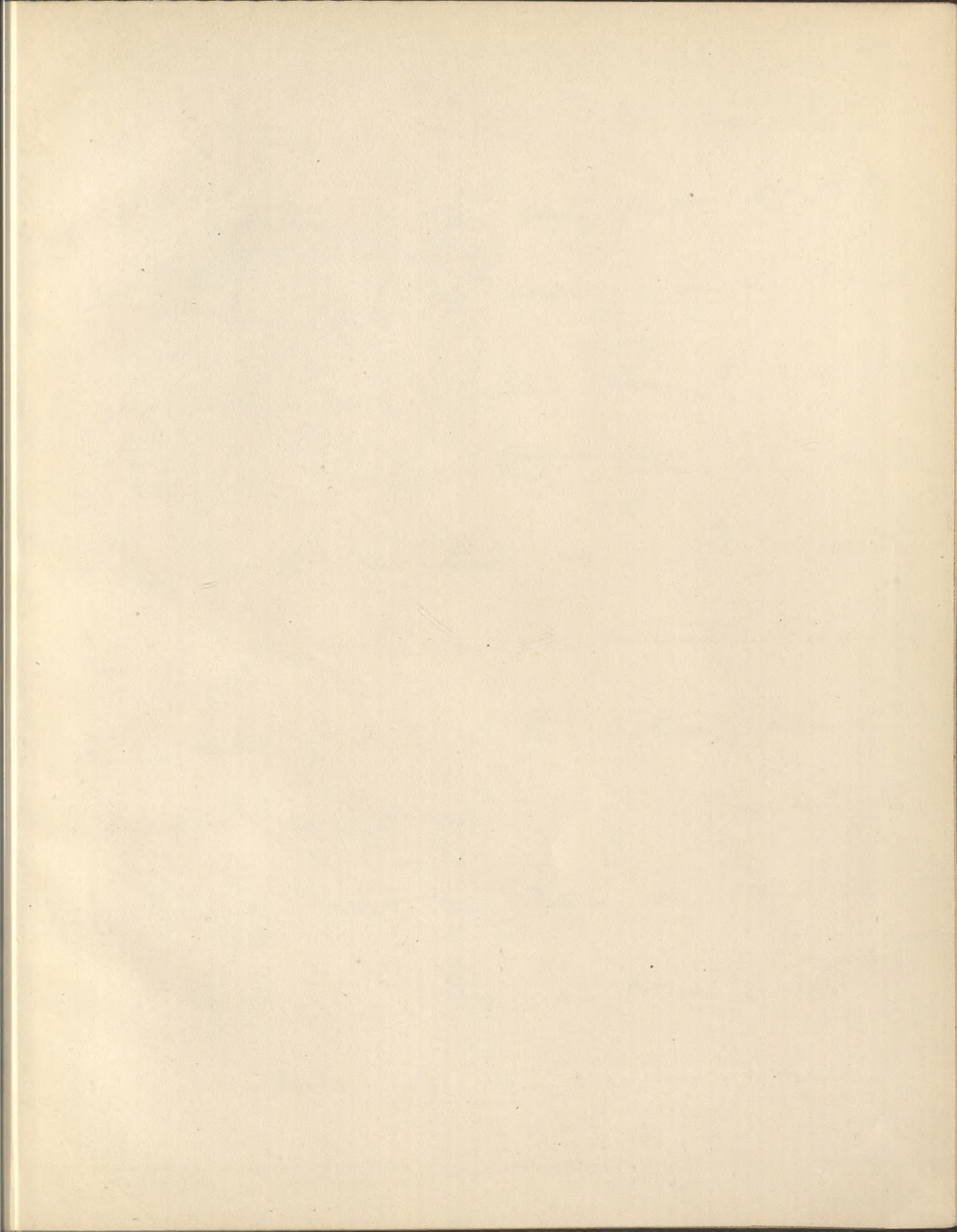
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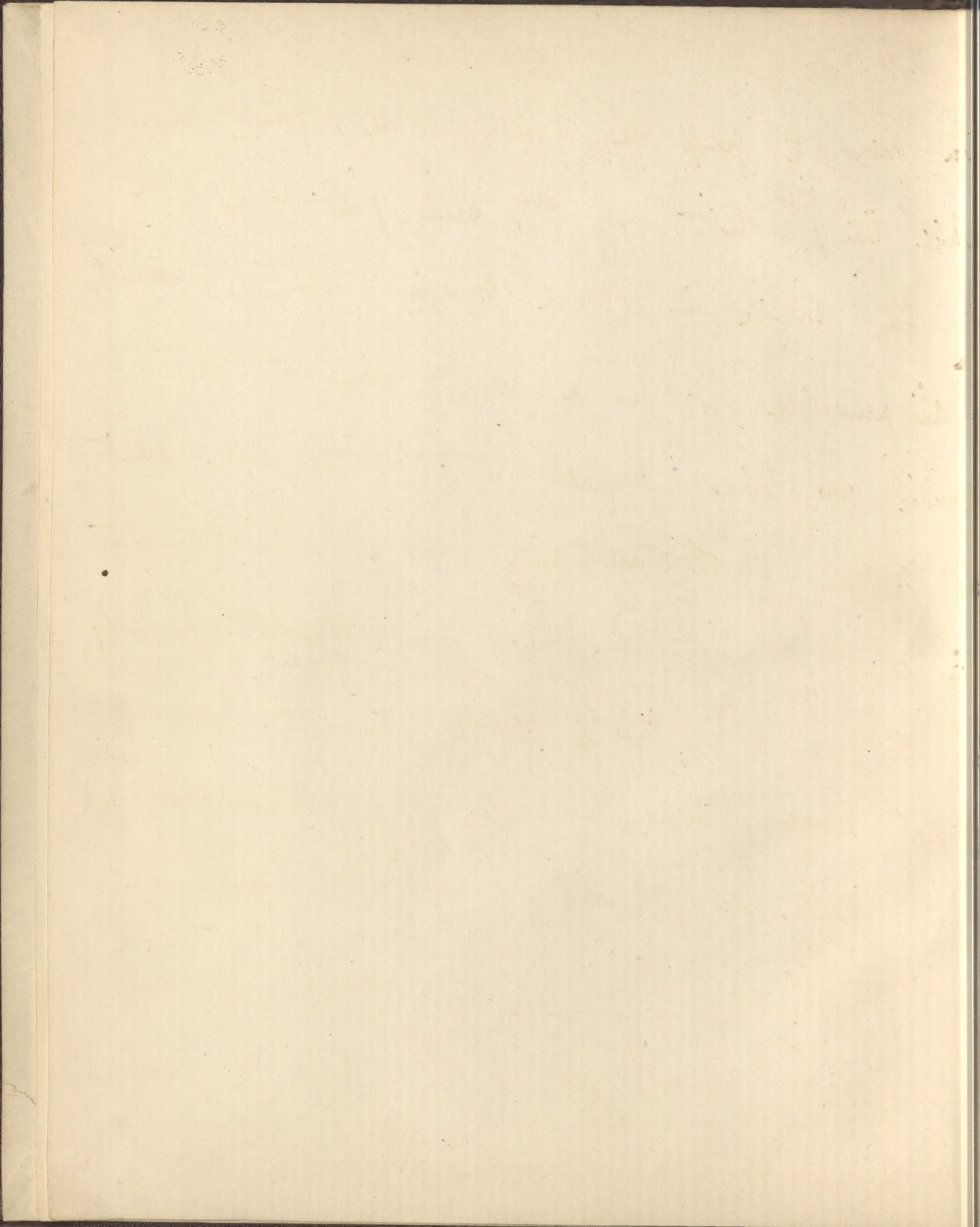


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Influence of Revolution
on Choral Music

Leeds 190



In order to grasp the nature of the great change
which the ^{artistic} revolution of the early part of the 17th
century made in Choral music, it is obviously
indispensable to have a clear idea of what Choral
music was like before that time, and, what
the nature of the revolution was. The question
is one of great historical importance especially
in this country, which is the actual home of
Choral music, as Germany is of instrumental Music,
and Italy of Solo Song Music & France of
ballet Music. ~~Our~~ Our modern Choral
music has ~~the~~ ~~a~~ a very long pedigree -
As a direct and distinct pedigree a much

Pedgree of
Chord music

Direct from
the earliest

experiments

in C.P.

what were
the first

Experiments
made
in making

Don'ting

larger pedigree than instrumental Music, for the
lineal descent comes straight down from the days
when the plain Song of the early Christian Church
began to change into ~~music~~ the early form
of Cathedral Music in the ~~fourteenth~~ eleventh and
twelfth centuries. These were the days when the
effect of harmony was for the first time beginning
to dawn upon the human mind; for till then
all the systems of music in the world had obtained
their effects solely by means of unaccompanied melody.
Throughout the long period of slow progress from
crude experiments of doubling parts at the fifth and
octave, - & equally crude efforts to make two tenors
go together, up to the glorious days of Palestrina the
same ~~primitive~~ characteristic is found throughout the

Handwritten text, likely bleed-through from the reverse side of the page. The text is mirrored and mostly illegible due to fading and the nature of the ink transfer.

whole of the art. People couldn't think of several⁵
voices singing together unless each voice had an
independant melody. They could not get a
very long time except & as artistic or feasible such
an idea as a human voice singing notes which
had no significance except as part of harmonies.

The modern conception of voices singing in part
is quite a different thing from their idea of singing
in counterpoint, — a ~~ideal~~ artistic device
the ancient ideal is as far above modern practice
as the Alps are above the homey Malverns.
In their practice the individuality of the singer was
always maintained, and the false modern idea that
the voice can be treated merely as a mechanical
instrument was inconceivable. But it was rather

Handwritten text in Arabic script, likely a manuscript or letter. The text is written in a cursive style and is mostly illegible due to fading and blurring. It appears to be a single paragraph or a short section of a larger document.

4

their luck than their wisdom which ~~partially~~ prevented
the particular corruption of modern sophisms & carelessness
from appearing in their works. They did not treat
voices like ^{mechanical} instruments - because they did not know how
to treat mechanical instruments: & they did not
write empty Successions of Harmony, because they were
only beginning to understand Harmony through Counterpoint.
It was not till the days of artistic revolution that
they began to realize what ^{the real effects of} Harmony ~~represented~~
to be. Their sense of the effect of ~~harmonic~~ chords
was being constantly developed for over 500 years,
but until they changed their points of view, they
did not begin to see what the use of the connection
of chords with one another meant as a means of
producing the effect of form.
Their manner of working was to take a tune of

the of
Great Britain

5

Some sort, & put it in ~~that~~ a middle voice
and add other parts, around it. It was not
the least like our modern practice of taking a
tune, & writing an accompaniment; for the result
of their work was to make something quite new with
the help of the tune, & entirely bury the effect
of the ^{original} tune by the way in which the voices were

added around it. This was their favourite practice,
and very beautiful works they produced by that
means, though I am aware they sound strange to
people who have not been accustomed to them.
Such other ^{languages} ~~forms~~ as the early form of French
and German all had the same general quality,
of the perfect independence of the voices; & the
highest skill of the writer was to make his various
counterpoint flow so as to get the most beautiful

August 9

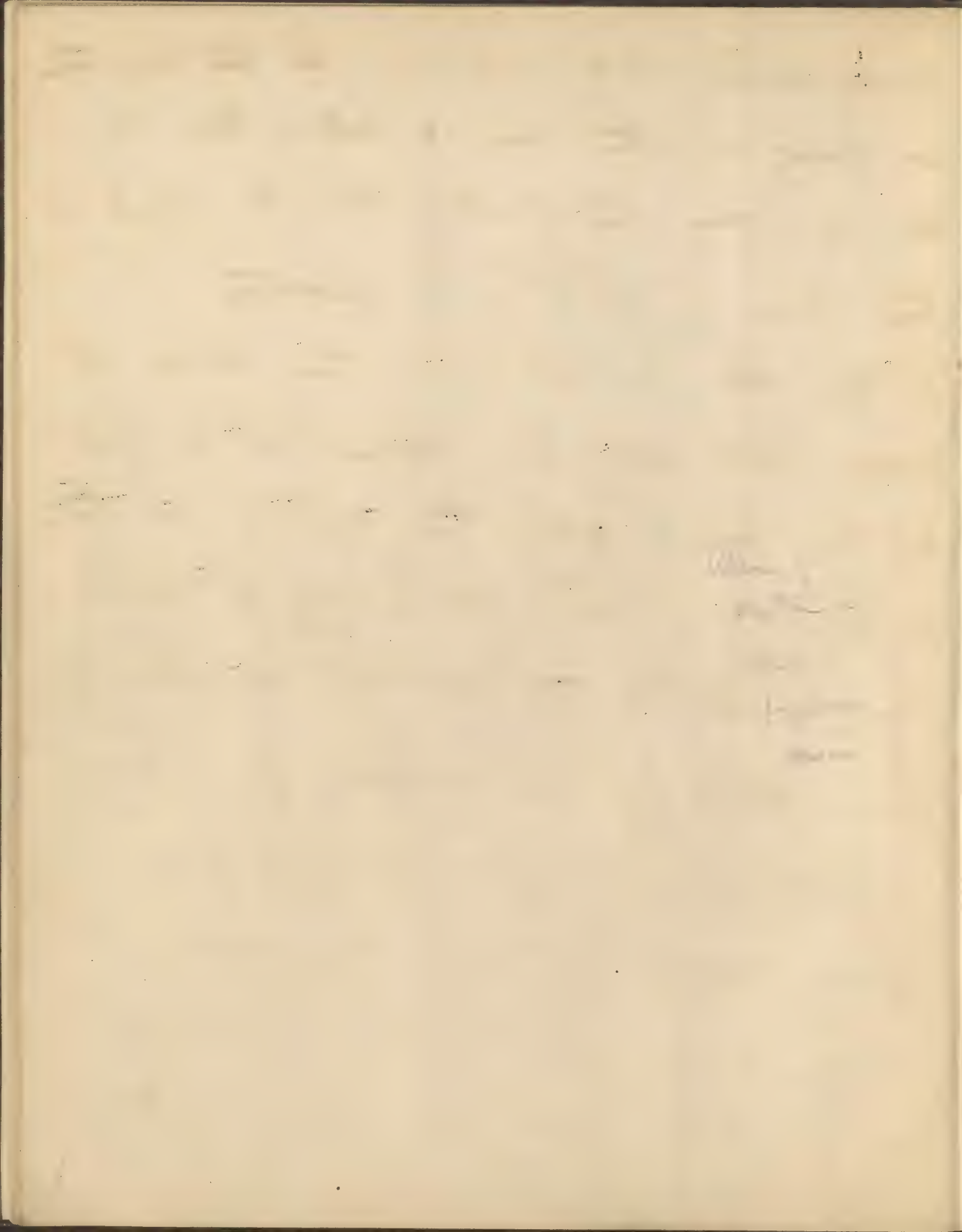
Dear Mr. [illegible]

[The following text is extremely faint and illegible due to the quality of the scan. It appears to be a handwritten letter or document.]

6

Sounding chords out of the voices. In those days, there
was scarcely any other music to distract them, &
consequently ~~from the point of view~~ they worked out
their scheme of art to ideal perfection.

A thing still militated against their arriving at
harmonic effects sooner than they did was the fact
that they had to continue their music in old modes
~~and scales~~, which were ~~entirely~~ ^{derived} only of melodic
music; and it took them some ~~to~~ centuries to
discover that they were unsuitable for the purposes
of harmony. The Church naturally fought
against ~~changing~~ the changes which composers tried
to make in the scale in order to make their
harmonies sound right; and though the Church



is known I have been very strong and very distinct
it is a wonderful fact that human instinct won
the day, and obtained the forbidden shape and
flat which were absolutely necessary to make ^{satisfactory} the harmony
with.

While the singular struggle between
artistic instinct and ecclesiastical restriction was going
on human minds were undergoing a change in another
direction. In the early days of Counterpoint
Music the independence and ^{constant} ~~regular~~ movement of
the voices had been very marked. It was
not considered good art for one of the 4 voices to
repeat many syllables to one note - both because
such a process was alien to the natural pliancy
of the voice, & also because such repetition
implied a rhythmic feeling which was also alien

St. Louis
Mo.
Sept 10/11

Dear Mr. [unclear]
- [unclear]
[unclear]

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26

to their feeling. But in the latter part of the
15th and the early years of the 16th century a
tendency is noticed to allow the voice to repeat
notes more & more; and the best composers found
out how to get very beautiful effects by that means.
Moreover as composers got more free in the
management of the voice parts they began to write
lighter music than was customary in the earlier
serious contrapuntal style. They began to write
dances for sets of voices, and ^{set the} many times ~~the~~
~~music called Villanellas, Pastiches, & what not.~~
~~By this began to~~ which was heard in the street
for sets of voices to sing; in a way something like
our pastimes, but much better written for the
points of view of the separate voices. By such means the

2nd May 1861. Sunday. Very fine day.
I went to the office at 10 o'clock.

At 11 o'clock I went to the office.
I was there until 12 o'clock.

I then went to the office.
I was there until 1 o'clock.

I then went to the office.
I was there until 2 o'clock.

I then went to the office.
I was there until 3 o'clock.

I then went to the office.
I was there until 4 o'clock.

I then went to the office.
I was there until 5 o'clock.

I then went to the office.
I was there until 6 o'clock.

influence of rhythm began to creep into choral music,
and even the greatest composers began to feel under
its influence.

The first great composer of the
polyphonic choral epoch was Josquin de Prez, and
serious and ethereal as most of his music is, the
position he occupied in the world in the beginning of
the 16th century can be only compared to that of Wagner
or Brahms in our own times. Among the things
which delighted the world in his work was the remarkable
sense he had for simple chord effects. His contrapuntal
skill was quite equal to the best of his fellow composers,
but he had the spirit to anticipate the movement of
after time & to move his heavenly hearts more than his
fellowmen had chiefly astonished their heads. Some
after his time many composers appeared who used
their skill lightly in works that had a new element



of timefulness and rhythmic vivacity. That beautiful
form of art the Madrigal came into prominence,
associated at first with the name of Arcadelt, and
the public greedily bought up editions of the works of
the kind which were bought at 5 him a fact
as they could be published. By the middle of
the 16th century the great development of all these
centuries of work culminated in the unsurpassable
in this kind line of Palestrina, Maruzzio, Lasso; and
it is their work we have followed the great early
composers of our own country Bird, Morley,
Lillye and many others.

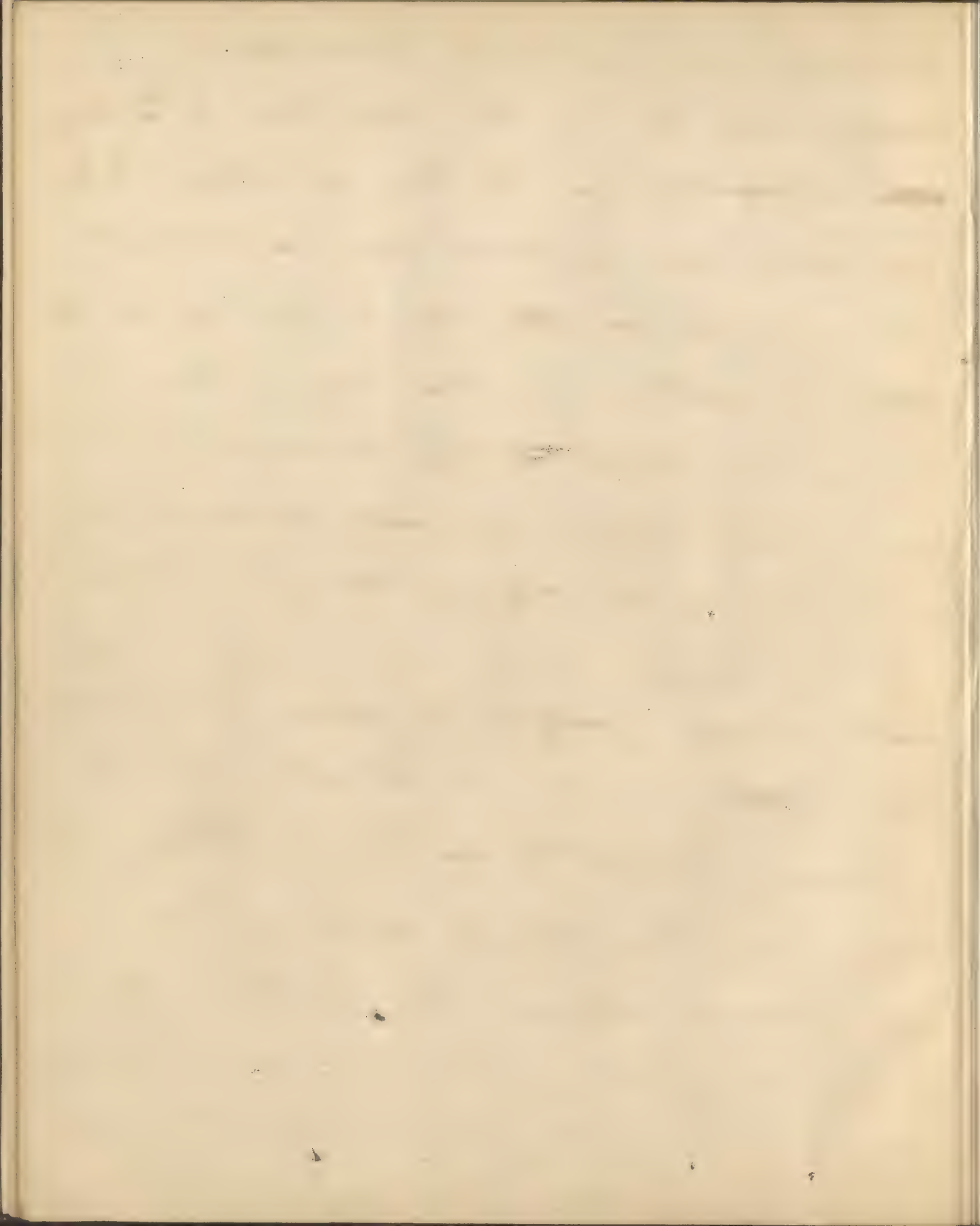
~~Now the chief characteristic of their works was -~~
~~first of all the perfection of their aptness for the~~
~~being sung.~~ In all the works of this famous
age, the golden age of Choral art, there are certain

Received
of the
Lumber
man

characteristics which are specially prominent.

Foremost among these is their ideal fitness to the means ~~of~~ of performance for which they were intended. In the ^{best example} each voice had an equal share in the effect; and each was so written that his part expressed the words as exactly as the whole lump of music of which it formed a part. The individuality of the human creature who sang was ~~kept~~ maintained, and he was never degraded into a simple sound producing machine.

Another noticeable quality - the peculiarly restrained and ~~simple~~ ~~effect~~ character of the sentiment. No note of passion disturbs the even tenor of its way, but effect serene, noble, delicate abound - There is often movement, variety and wit, and there is often, too, a touch of poetic sadness and melancholy; but of the effects which are all dramatic, of startling surprises and historic ~~effect~~ suggestions we find nothing.



They are feminine lyric poems, ~~not~~ new dramatic episodes; and they are rather ideal specimens of art than powerful specimens of expression. Reflector rather than actor, and swooning rather of ethereal fancy than of worldly realities.

Another quality is the exquisite purity of the musical sound. The ~~shades in the~~ voices are so distributed as to show that they always produce a peculiar pure and delicate sound; dissonance is very sparingly used, and modulations are scanty, & always within a very simple range of keys.

Within the limits which their circumstances imposed upon them the composers of this era produced the most perfectly finished and perfectly balanced art which we can divine to be possible. And as it is difficult to see how they could have gone further in the particular line, it is not surprising that men should have looked about

The new department

has been in the

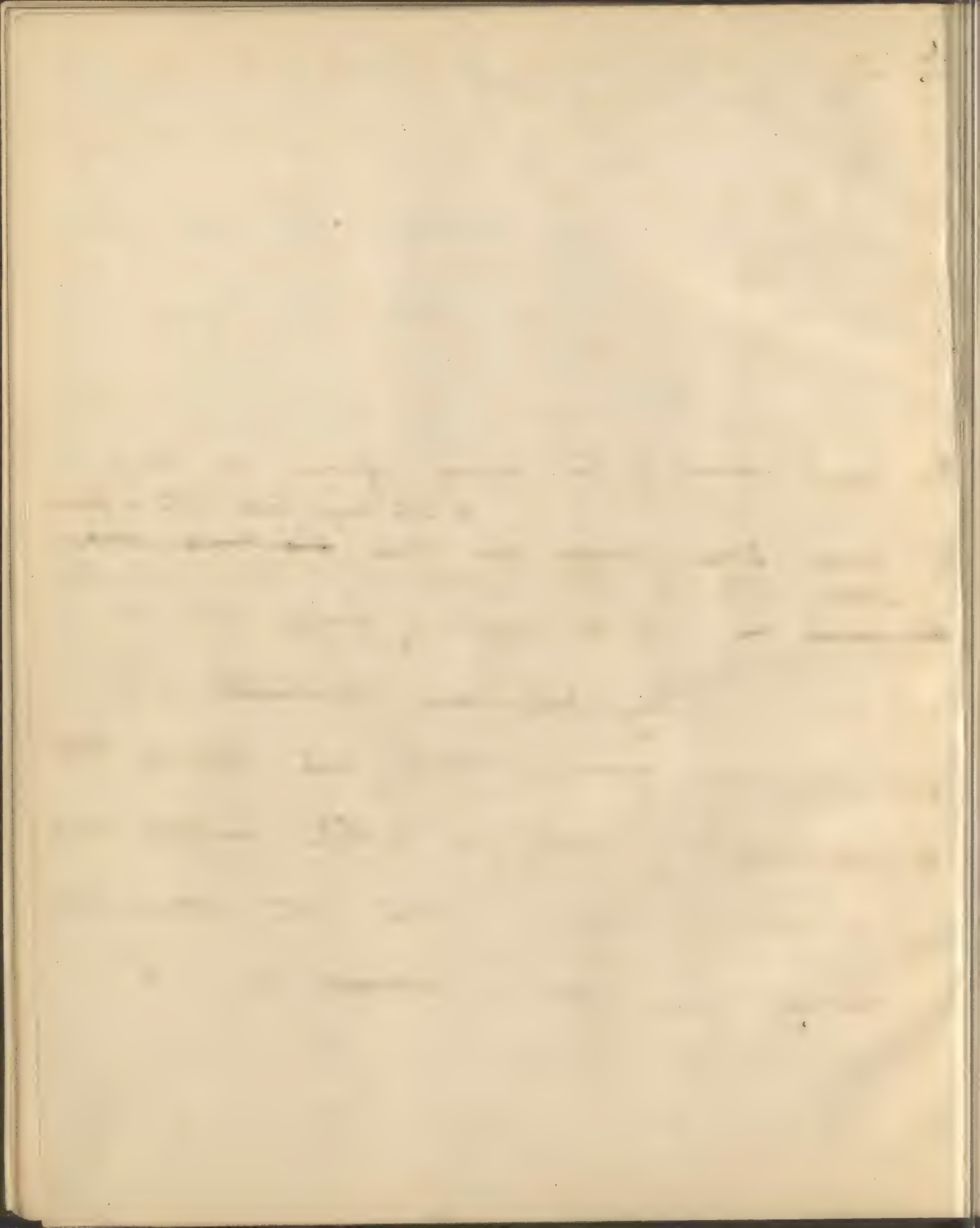
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in the -

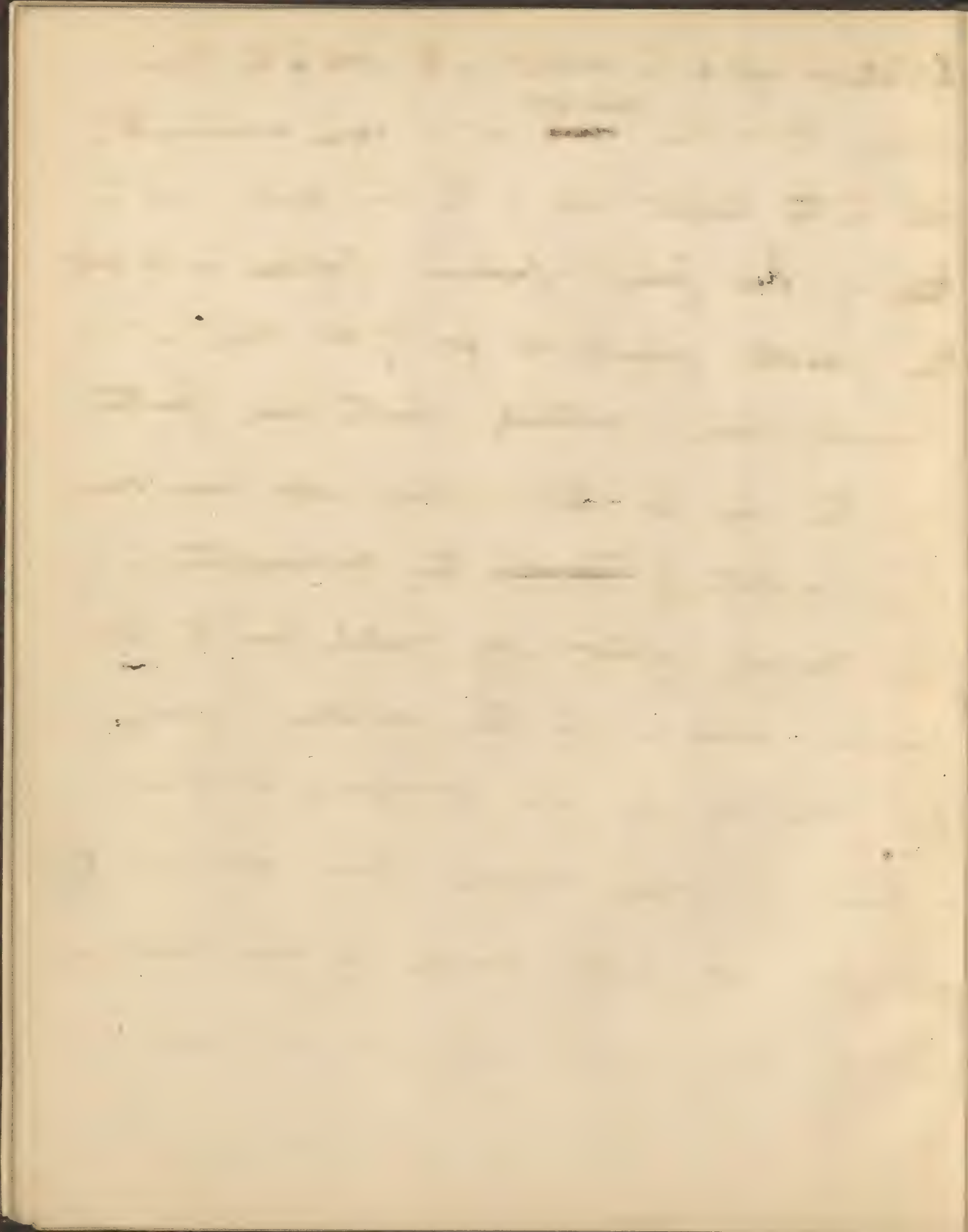
usually

for some new line of work - But it is unwise
 that the line which they formed, by pure theoretical
 speculation, should have overturned the whole fabric
 of the ancient art, and made its renewal
 impossible -

The project formed by the aspiring reformers was merely
 to derive some principle upon which ^{a solo singer could recite a poem} ~~the music could~~
 a speech in musical intervals imitated from the ordinary declamation
~~be carried on~~ with the support of simple chords in
 accompaniment. ~~They had been habituated to the~~
~~effect of the most familiar chords and supposed that~~
~~the recitation of poetry in a style imitated closely~~
~~from the forms of ordinary speech, and without time~~
~~or musical figure, would be sufficient to~~
 They supposed that tunefulness and the interest of
 musical figure would be superfluous; ~~as they felt that~~

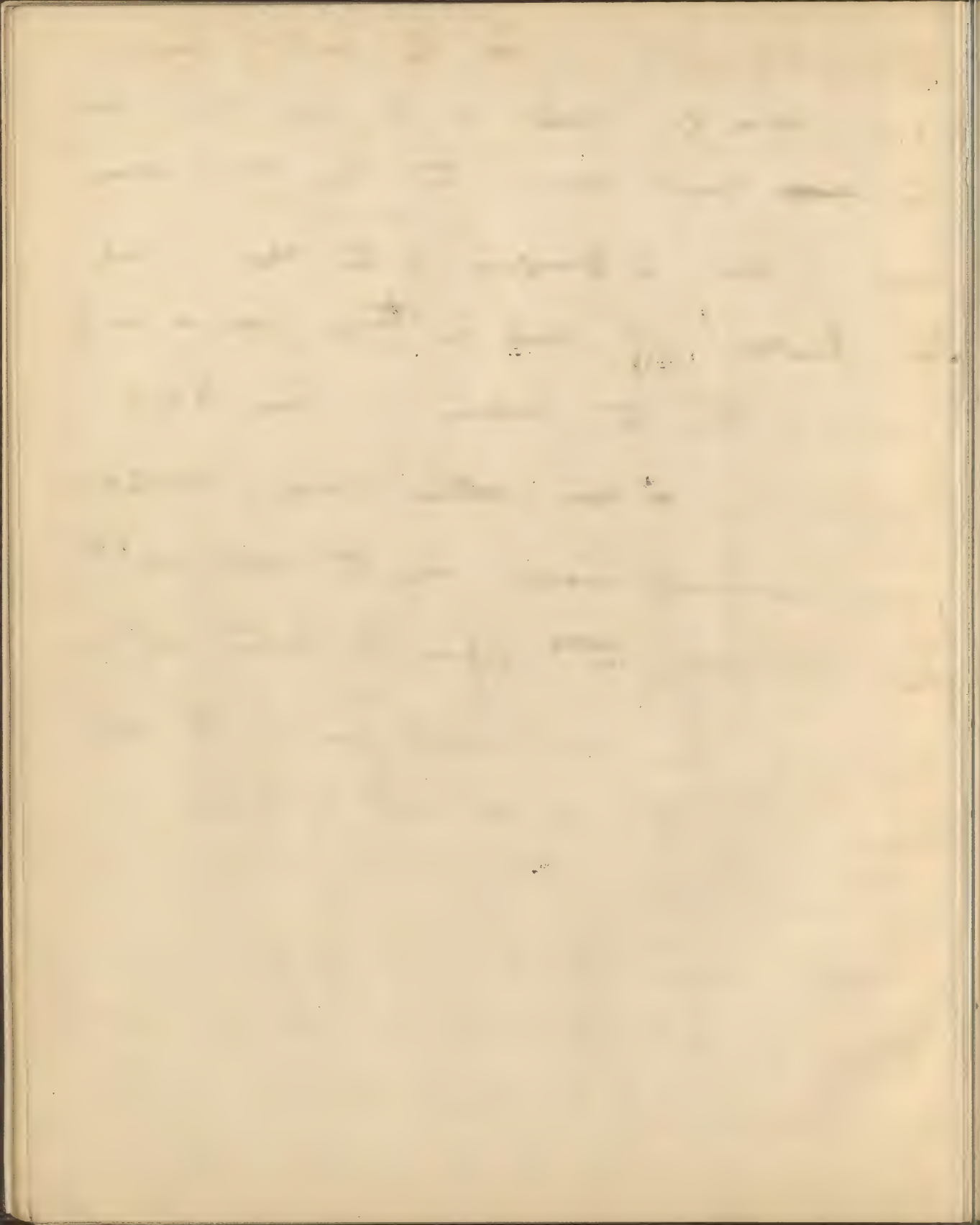


the interest ought to be centred on the words of the poem,
 while the music ^{should serve} ~~served~~ as a vague enhancement.
 And in the earliest works of the new school, such as
 those of Peri, Caccini, Cavallini, Jacchini & so forth
 these result, generally a form of art which is
 musically speaking, extremely chaste and primitive.
 But there were two things which soon came out
 of it in spite of ~~the~~ their misconceptions.
 Their musical instincts soon impelled them to put
 musical expression in their recitation, and
 the new way in which they looked at chords
 as lumps of sound impelled them unconsciously to
~~find~~ find out certain principles of chord relationships.
 And these two simple developments soon served
 to bring to an end the whole fabric of the old



contrapuntal system. For the health of music
which began to wither in the new music made
the ~~quite~~ quiet reserve of the older school seems
tame & slow to the swim of the new. And
the treatment of chords in lumps was to verify
more easily than the producing of them through
counterpoint, ~~a long century~~ ~~devices of counterpoint~~
~~known to music since when the chords were~~
~~thought of first~~, that before the century was many
years old men had almost given up the old
principles as if they were not worth the trouble of
thinking about.

The radical change in the points of view is shown
by the way in which they wrote their accompaniment.
They did it even to the trouble to write out the
notes which the Shute & the Theobald & the Clarendon



~~was~~ were to play, but they wrote a bass line and
just figure one in to represent the chords that were
wanted, - so long as they followed the notes which
the figures represented the ^{performer} might play
what they liked. The frequent practice of such a device as
to make men feel very quickly the contrasts -
relationships of chords. The old church modes
had hampered them in not realizing the chord
system. Because they were only allowed to use some
of the notes which were necessary as a concession to
human weakness. But now they threw the rules
of the modes overboard, - broke directly to new
facilities of expression. In fact they found
a new field, and like explorers in new land
were satisfied with the harvest of rather moderate crops.

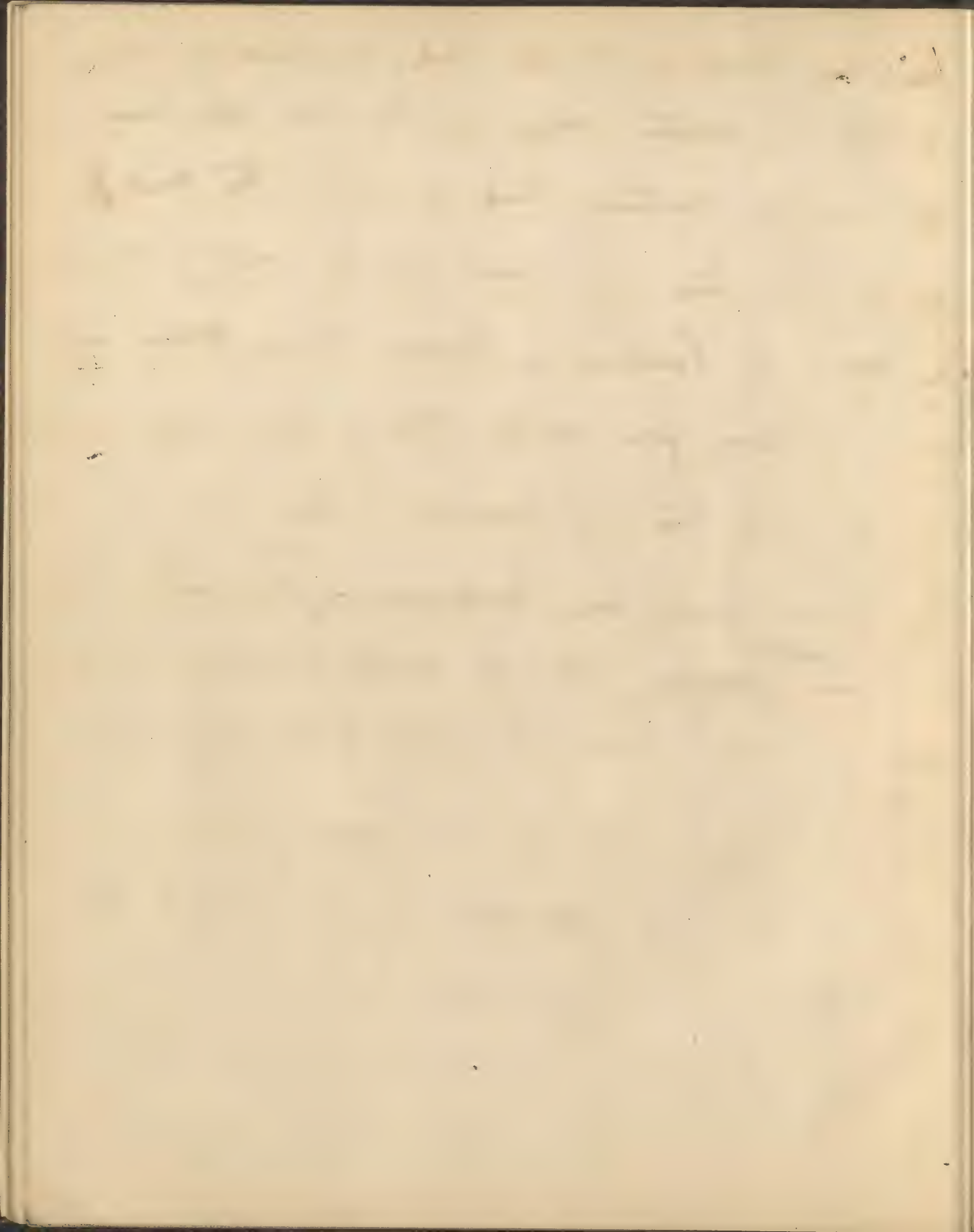
Expenditure
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1860
Jan 1st
To Balance
100 00
By Cash
100 00
Total
200 00

17

The new Music, as it was called, was enormously below
the old in artistic value. The old had been
its way a mature kind of art; the new ~~the~~
was for some time a lapse into the crudity of barbarism.
The music of Palestrina & Monteverdi seemed to some people
as if it came from another order of beings than ourselves,
but we feel them to be masters of their craft -
Pieri, Caccini, and even Monteverdi. Cesti⁽¹²⁾ & Carli⁽¹¹⁾
as ^{adventurers} ~~mere~~ ^{provisional} with no mastery of technique, no
sense of artistic finish, & next to no judgement.

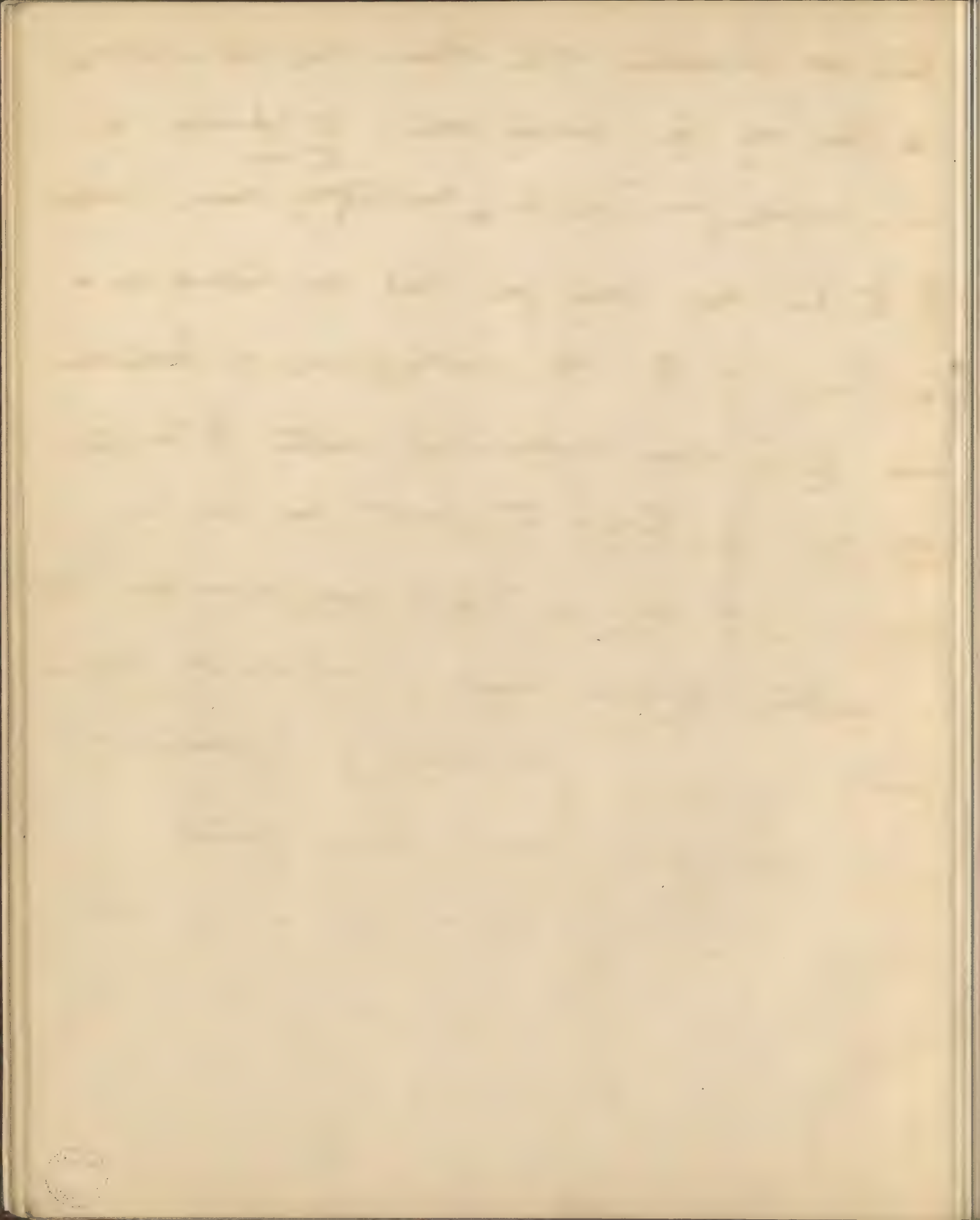
But the door into the new world of art had
been opened and ~~the old~~ was shut behind them
and they could not go back; & there was a
very long & arduous hill to climb before the
music of the new could approach in any way the



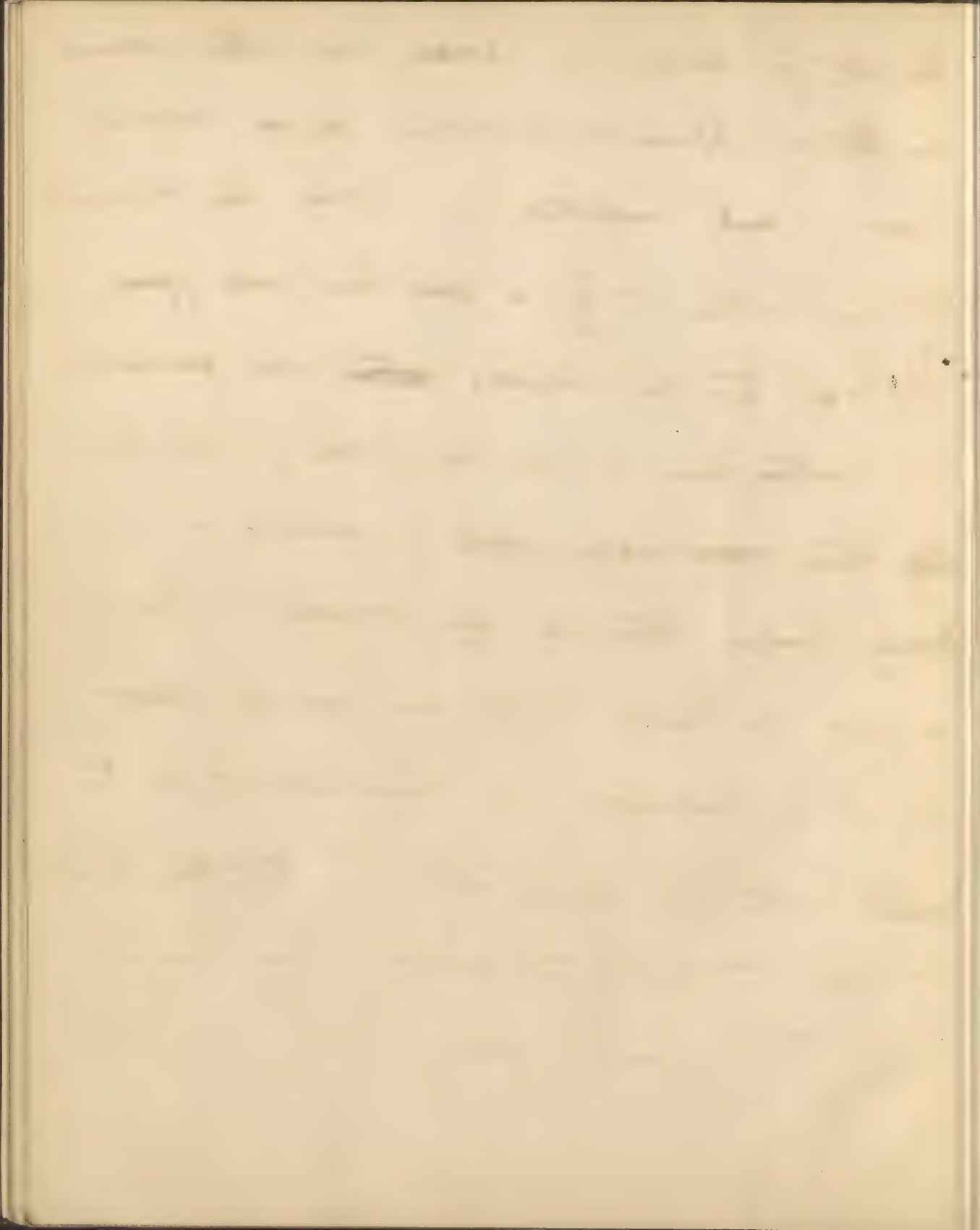
find a completeness of the Music of the old school; &
it was only by reviving some of its principles in
a modified form that the ^{of the new} maturity became possible.

Of the new men some few had been trained up in
the learning of the old school, such as Monteverdi:
and ~~it~~ in some ecclesiastical centres the traditions
were kept up though the spirit of men had
changed; & it was through such circumstances that
a ~~certain~~ certain amount of improvement became
possible. The first effect of the revolution

was to kill Choral music almost entirely. A
law was made to a state of art in which anything
was Choral, at least in principle - the state
of art in which the Choral music would have been



the letter for dis appearing, since what little remained
in the song Oboes & Oboes was so miserably
inartistic and ineffective. Voices did not admit
of being written for by a bass line and figures,
and as the new composers ~~still~~ were ignorant
or contemptuous of the old rules of patting
~~the~~ their ~~own~~ reckless efforts at novelty & independence
merely landed them in dry conduct. This
incompetence for writing anything even passably effective
for choral combinations is characteristic of all the
~~modern~~ writers who belonged emphatically to the new school
till near the end of the century. Peri, Caccini,
Cavalli, ^{Monteverdi} ~~Monteverdi~~ are all incapable of
writing anything effective for voices, because they had never



learned. Monteverde was almost equally shut out because
he too really continued the old rules. But he
was a man of larger powers than the rest and
opposed his views in a way which very peculiarly
illustrated the effect of the new theories upon the old.
But it was to another school than his that the business
of rehabilitating the conditions of art belonged.
The tradition of education very naturally continued much
as before in musical schools, and though they were
swamped by the interest in the new ^{movement}, the influence of
Carissini and the great paper he wrote to show he transmitted
his artistic views ultimately brought back at least some
of the artistic principles of the old school, and gave
music a fresh start thereby.
But the feature that strikes the intelligent student

Handwritten text in Arabic script, likely a manuscript page. The text is arranged in approximately 15 horizontal lines, though the script is extremely faded and illegible. The page appears to be from an old book or document, with visible paper texture and some minor staining.

of these days immediacy is that the Counterpoint of these
days is quite another thing from that of the old school.

Though the voices move about very freely in the best
Kinds still the freedom a expression of the individuality
~~is~~ has now been subordinated to another principle
of effect. Under all the ^{intricacies} ~~complexities~~ of this modern the

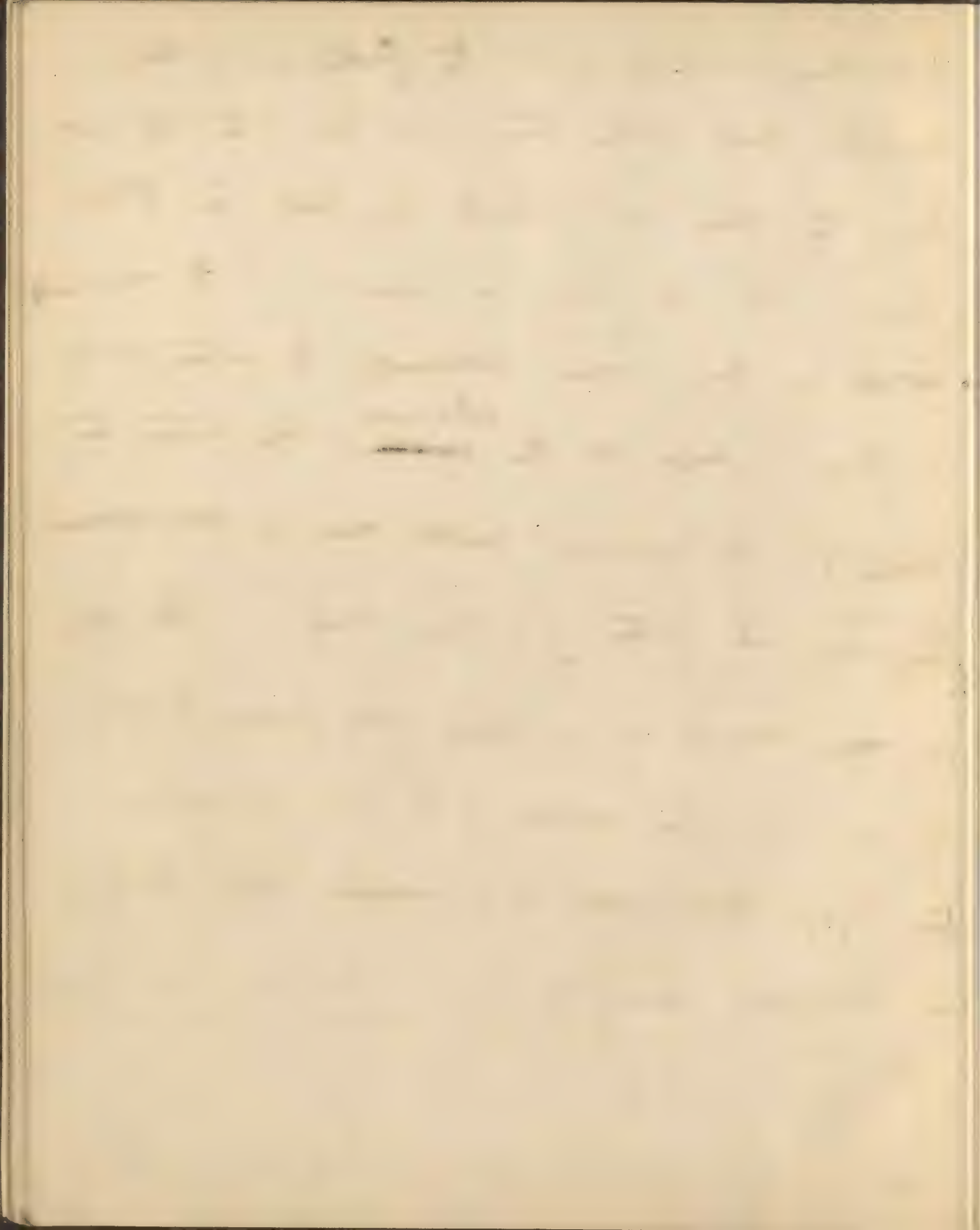
system of the harmonies become more & more apparent.
The voices ~~are~~ held together by a new bond. The details

are ~~now~~ merged in a much more general principle
of effect. The relations of the blocks of harmonies

now simplify the efforts of a composer after rhetorical
and dramatic ~~stark~~ expression; they also lend themselves

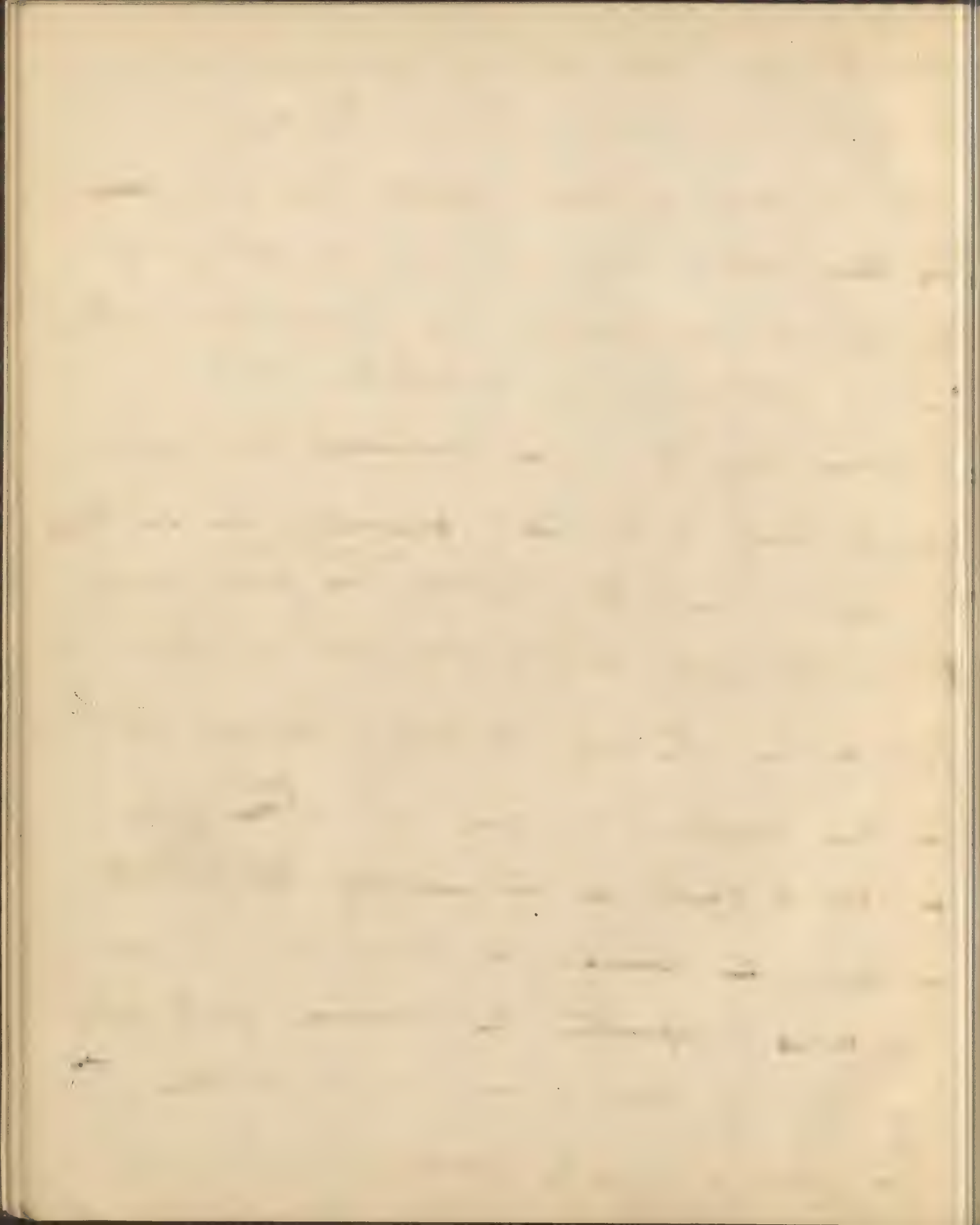
to the accompaniment of time, and also to a new

kind of rhythmic treatment. Now is the variety of

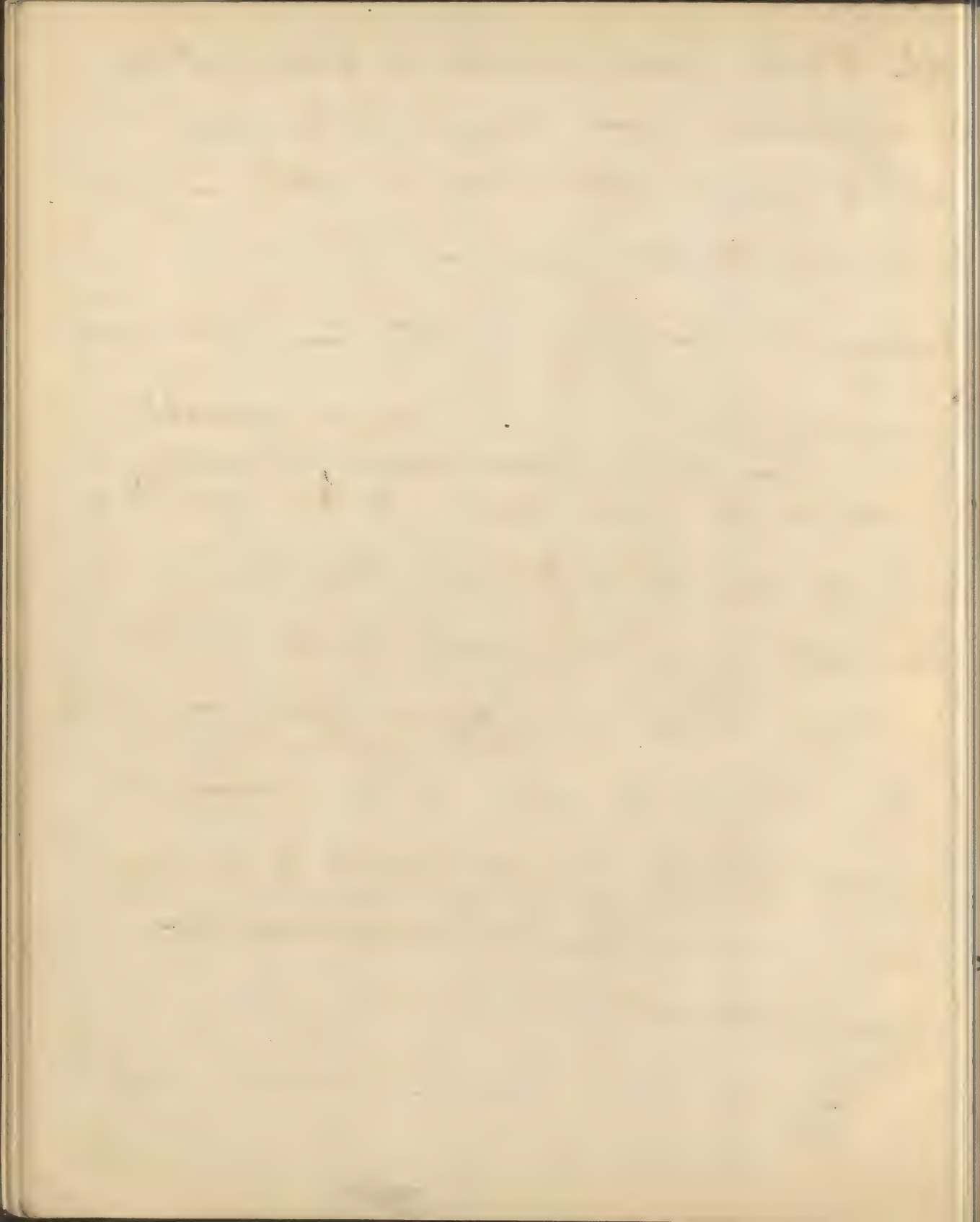


These opportunities composers were tempted to relax their hold upon the fitness of things. The new freedom which was opened in music tempted them to try ~~and~~ to make ~~the~~ ~~thing~~ voices do things which they were not fit for. They tried to make theatrical and dramatic effects without considering that art is such a subtle thing that the ~~misapplication~~ of human beings to act as ~~mechanical~~ ~~mere~~ machines betrayed itself in the sense of empty artificiality when such things are done - And this temptation ^{has not been} ~~has~~ misled composers throughout the whole history of music ever since the year 1600.

But on the other hand it must be confessed that the new departure has opened out a ^{great} ~~new~~ field for choral effects in ~~its indicating the possibilities~~ ~~of using the Chorus~~ the distinct dramatic use of a chorus; representing the expression of the feelings of a mass of people in any remarkable situation. Even Carissimi saw the possibilities of this mode of



using the Chorus; and made some very successful strikes
 in his Septima, and Belshazzar & other orations.
 But the favorite style of choral writing was quite
 pushed into the background in Italy for one of the
 development of solo singing. With these Chorus singers
 degenerated into a kind of easy going formality,
 consisting of dreary successions of chords interspersed with convenient figures.
 It was not till such men as Handel and Bach
 showed the more serious purpose of their minds & their
 works that choral writing really revived. But
 even then it was a different feeling from the old;
 for their great choral works do not produce their
 adequate effect till they are rendered by a large
 number of singers; ~~there is the prominence of the~~
~~refined & finished effect of numerous masses of~~
 voices is truly felt. But the principle of treatment
 is quite different from the old order. For under the



old state of things. The singer was not only fewer
but much more responsible for their parts. To do justice
(the style) into the singer needed to be cultivated
artists in this way: but in the modern state of things not
much more is needed is a chosen singer than that he shall
have good lungs & voice & a good ear. But kinds

of art undoubtedly have their particular excellences.
The old Choral art was more subtly delicate in its
artistic qualities, & its perfection was more refined & its
texture more finished than modern choral works.

But in the modern Choral works the great element of
^{& descriptive} dramatic effect more than counterbalances their
advantages; & of these there are many types both in Opera
and Oratorio. Reaching from Carissimi's tentative efforts,
& Purcell's staid utterances, to Handel's powerful strokes of
genius; taking more personally dramatic character in Bach's
Bitter Passion, and a more vividly picturesque character
in Beethoven's Faust and Mendelssohn's Paul & Andreas, and
the most active vividness of realism in some of the crowd scenes
in Wagner's "Meistersinger".

and more useful in life to ~~that~~ or
give more substantial help ~~that~~ than



